

WAY OF TEA, WAY OF LIFE, AND WAY OF ART EDUCATION:  
LEARNING THROUGH PERFORMATIVE METAPHOR

BY

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THESIS

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## ABSTRACT

This research is a journey of finding my *way* to understand *Chado* class in the context of art education. I observed the *Chado* class at the Midwestern University where eighteen students participated in weekly tea ceremonies. The students learned abstract concepts and meanings through the physical performance of tea ceremony. I see the rituals of tea ceremony as performative metaphors, which connect an abstract concept with our performance.

A simple and ordinary act of serving and drinking a bowl of tea was the metaphor of teaching lessons in our lives: purifying and clearing mind, being humble, relief from stress, self-discipline, and being aware. The way this class was taught has also implications in art education. I learned the significance of learning by doing, teacher's role, and finally the students' own way of learning.

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## **Chapter 1**

### **Introduction**

My motivation to conduct this research started from the curiosity about a place, Japan House. Japan House is an unusual juxtaposition of a house built in traditional Japanese style and its mid-western surroundings. It is located on a university campus and it is tucked in a secluded area near a large arboretum and garden area. I knew of the existence of the place and received some recommendations to visit the garden from people who were more familiar with the town. They said that the garden is quite beautiful and a good place to stroll and have a picnic when the weather is pleasant. I passed by the area a few times before I actually made an effort to explore. It was late summer. There were not many visitors and it was very quiet. I saw some dog-walkers and joggers as well as some people sitting on a bench looking at the pond. The path to Japan House was meandering with cherry blossom trees and rocks along the way. I could first see the roof of the building and dark wooden fence with thick foliage around it. It seemed smaller than I imagined and the entranceway to the building was somewhat ambiguous. I stopped and looked around, because I was not sure if it was OK to go ahead. Through the gateway, I saw the glass door leading inside. A small wooden panel was hanging at the glass door. It said: “closed”.

As an assignment from my Qualitative Research Method class, we were asked to select an area and conduct ethnographic research by observing the behaviors of people in a social setting, and also interviewing them. We needed to finish the project in three weeks. A place with easy access was recommended by the instructor. Other students selected a coffee shop, a library, a gym, and a public park. I wanted to select a place that

has a connection to my field of study, art education, but limited time and access made my choice difficult. After I learned that one of the students would conduct her research at a sculpture garden, I thought of the Japan House garden.

I visited the Japan House garden four times for the assignment. Each visit was approximately 1.5 hours long. Since this was my first experience in qualitative research, I was not sure what I was supposed to pay attention to. I observed a few people at the garden area and took notes on what I saw from a shaded corner of the garden. It was a very quiet and slow day. I felt quite lonely, out-of-place and lost. I did not plan this but I realized that this research had a funny twist – a Korean student working on research about Japan House in a small town in Midwest America. It was mid-May when the summer break had just started and many of my colleagues disappeared to go back to their home.

Participant observation was one of the topics covered in the class. I decided to participate in one of the public tea ceremonies offered in Japan House on Thursday afternoons. I needed to make a reservation and pay \$8 for a session. The staff said that because of its popularity, the tickets for tea ceremony tend to sell out quickly. But since it was during the summer break, I could get a spot on short notice.

This was the first time that I had been inside Japan House. The inside of Japan House looked clean and disciplined – with no unnecessary elements. Since I was familiar with Japanese architecture and life style, such as taking off shoes and sitting on the floor, I did not feel uncomfortable, which I assumed most of the westerners might have felt. The tea ceremony was rather short, approximately 15 minutes long. It was a bit awkward sitting in a group with ten other strangers and having tea together. After a quick tour of

Japan House and tea ceremony, I was putting my shoes back on to leave the place. A woman approached to me with a smile and asked if I enjoyed the experience. She added that she remembered me.

She was Julie, an interim director of Japan House and also a professor at the School of Art and Design. She remembered me from the orientation gathering for new art students last year. As a new student, I had a 5-minute presentation to introduce myself, and somehow it was memorable to her. She recalled some details of my background and added that my speech was entertaining. After exchanging some friendly remarks with her, I left Japan House. It was raining outside and I felt somehow acknowledged and did not feel out-of-place any more.

This research evolved from that assignment for Qualitative Research Method class. After writing the paper, titled “Narrative of Place: Japan House in Mid-West” for the final assignment, I wanted to further develop the subject. I signed up for other programs, including calligraphy and *Ikebana* (Japanese flower arrangement) classes, to learn more about the activities in Japan House. Later when I had a meeting with Julie to discuss my research direction, Julie informed me about programs that Japan House offered including academic courses. One of them, ARTD 206 *Chado*, The Way of Tea, was the course Julie was teaching this semester.

I chose to study *Chado* class because I was curious about this academic approach to learning tea ceremony. My experience of tea ceremony in Japan House had seemed more like a one-time cultural event. I could hardly imagine what college students would learn by experiencing drinking a bowl of tea for a whole semester. And it was listed as an Art-Design Course (ARTD), which made me wonder even more about the identity of the

course. If it was listed under Asian American Studies (AAS), East Asian Language and Culture (EALC), or Japanese (JAPN), it would have made more sense to me.

As an art educator, I was interested to see what students learn and how they learn through the *Chado* class and how the teaching practice facilitates students' learning. This unique class was a rich place to explore many subjects including culture, history, aesthetics, rituals, awareness, respect and humanity. I identified the key concept of performative metaphor to describe how the contents of the lessons are derived from the simple act of serving a bowl of tea. I felt that the explicit and implicit educational value of learning Japanese tea ceremony could suggest an interesting perspective addition to the traditional philosophies and practices of art education.

## Chapter 2

### Literature Review

#### 2.1 Performance Art

In 1909 Futurist artist Filippo Tommaso Marinetti presented a performance artwork, which was critical of the tradition and commercialization of art (Glodberg cited in Green, 1999). Garoian (1999a) asserted that such early modernists used performance art to critique traditional aesthetics, which at that time was not relevant to the modern industrial environment. From 1945 to early 1970's, the focus of performance art shifted to society and the self. Performance artists in this period considered the body as a primary medium of art, and they developed performance as an independent medium in the visual arts (Stiles, 1996). During the 60's, as the Civil Rights Movement, the Women's Liberation Movement, and the Viet Nam War protest movement developed, many performance artists used performance as an important way to resist inequality and discrimination (Garoian, 1999a).

In the era of postmodernism, performance art in art education has been considered the praxis of the postmodern ideals of progressive education (Garoian, 1999b). Garoian (1999b) asserted that studying performance art enables the students to experience, question, and respond to contemporary culture. He claims that performance art is inherently both pedagogical and postmodern. Taylor (2002) explored the performance art ritual of Dominique Mazeaud's *Great Cleansing of the Rio Grande* from the postmodern art education perspective. Mazeaud goes into the Rio Grande every month to collect garbage not only to demonstrate her responsibility to the place, but also to bring our attention to spoiled and reeking rivers. Mazeaud's art includes keeping a diary of her



work as well as creating ritual activities around the cleaning process (Blandy & Hoffman, 1993). Taylor (2002) saw the connection between the ritualistic nature of Mazeaud's performance art and service-learning theories.

Mazeaud's performance art was originally designed to initiate environmental awareness. Over the years, the process has changed to become more of a ritual (Blandy & Hoffman, 1993). She wrote, "All rivers have currents and are connected... People function in the same way. One way to activate these currents is through ritual. Rituals are icons of connection, they are the art of our lives" (as cited in Lacy, 1995, p.263). According to Lacy (1995), Mazeaud's performance art draws attention to constructing and valuing daily life as meaningful performance. Her artmaking process includes ceremony, performance, journal writing, poetry, teaching, curating, lecturing, and collaboration. These diverse venues can reach out to many people from different backgrounds (Taylor, 2002).

The *chado* fits this ritualized form of performance art well. It is a series of acts that are meaningful and whose meanings deepen as they are repeated and discussed. The students in my study are learning to engage in performance art each time they take part in the tea ceremony and discuss it. According to Green (1999), understanding performance art requires an exploration of its multidimensional nature such as its various forms and symbols, the significance of process over product, the reference to everyday life, and engagement in the actual performance.

## **2.2 Metaphor**

Metaphors are important because we conceptualize abstract ideas through them. They occur not only in the linguistic domain, although verbal metaphors are the

prevailing examples discussed in academia. I am more interested in exploring the visual and performative metaphors, which our physical performances can carry.

Lakoff & Johnson (1980, 1999) consider metaphor the fundamental way in which we elaborate meanings from our bodily experiences and it constitutes a fundamental connection between body and mind. They argue that metaphors “map” sensorimotor and perceptual experience onto emotional and cognitive experience. Thereby, they make it possible to understand ourselves and the world in a meaningful way. “Metaphors may create realities for us, especially social realities. A metaphor may thus be a guide for future action. Such actions will, of course, fit the metaphor. This will, in turn, reinforce the power of the metaphor to make experience coherent. In this sense metaphors can be self-fulfilling prophecies.” (Lakoff & Johnson, 1980, p. 146). This implies that, as Black (1981, 1993) argues, metaphors are fundamentally conceptual and can be developed in any suitable medium. Black (1981, 1993) also states that differences between the parts of a metaphor are more revealing and generative than the similarities.

Marshall (2010) has discussed visual metaphors a strategy to connect art education to contemporary art practice and to the non-art curriculum. She says that metaphor is a strategy from contemporary art that can be used to integrate art with the academic curriculum. In her concise definition, metaphor is essentially the description of one thing in terms of another. She argues that by using visual metaphors students can learn about meaning. She believes that learning “through” the arts is compatible with learning “in” the arts. By making visual metaphors, students will learn perceptual and analytical skills and be encouraged to engage in symbolic thinking.

Parsons (2010) argues that much of the meaning of artworks comes through metaphors. There can be multiple visual metaphors, or “mixed metaphors”, in an image, which would be considered confusing in the linguistic domain. Mixed metaphors in the visual realm can be rich and creative rather than confusing. He also suggests another level of metaphor in visual art, the style. He believes that the style of visual representation itself is a metaphor.

I see the rituals of tea ceremony as performative metaphors. The students learn abstract concepts and meanings through the physical performance of the tea ceremony, which could be defined as “ the representation of abstract ideas through physical performances”. Simple examples would be bowing to someone, shaking hands, and offering food. The metaphors connect an abstract concept with our performance. They are subjective, personal and can only be understood within the cultural context. *Chado* is a century-old ritual of serving tea<sup>1</sup>, which was mostly presented to the students as a simple and ordinary act of drinking a bowl of tea in the class.

### **2.3 Principles of *Chado***

Explaining the concepts and philosophies of *chado* involves unique challenges since they are not necessarily logical, but rather anecdotal and poetic. Terminologies are translated from Japanese and many times the cultural context and nuances are lost in translation. However, I felt that it is important to identify some of the key concepts that are essential to understanding *chado*.

Sen Rikyu (1522-1591) identified the spirit of *chado* with the four basic principles of *Wa* (harmony), *Kei* (respect), *Sei* (purity), and *Jaku* (tranquility). These four principles

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<sup>1</sup> It is known that the emperor of China, Shen Nung, discovered tea when tealeaves blew into his cup of hot water in 2737 BC. Tea was brought to Japan from China during the 6<sup>th</sup>

constitute the foundation of the practical rules and philosophies of tea ceremony (Sen, 1979). *Wa* (harmony) describes the quality of the relationship between the host and guest and the seasonal appropriateness of the food and tea equipment – harmony with nature. And eventually it represents the ultimate ideal for human beings within nature and society. *Kei* (respect) indicates the sincerity and dignity that the etiquette of tea ceremony implies. It includes the ability to understand and accept others, even those with whom we may disagree. It emphasizes that we should treat everything and everybody with the same respect. *Sei* (purity) is the ability to treat oneself and others with a pure heart. Through the simple act of cleaning the tea equipment and tearoom, we can clear away the “dust of the world” or secular attachments. *Jaku* (tranquility) is the inner peace that results from observing the first three principles. When making and drinking tea in contemplation, we can approach this state of tranquility. This inner peace allows us to truly share with others.

## Chapter 3

### Research Methodology: Case Study

#### 3.1 Research Methodology Overview

A case study methodology was chosen to examine the case – *Chado*, The Way of Tea class – bounded in time (Tuesday 9:30 am-12:10 pm during fall semester, 2012) and place (Japan House). According to Stake (1995), case study is a naturalistic inquiry method, which allows a researcher to investigate the phenomena of interest in a non-manipulated, real-world setting. I was a quiet and curious observer investigating what is happening in *Chado* class, and I secretly hoped that I could learn something that I could apply to the field of art education.

My primary research questions were: what are the contents and educational values the students learn from *Chado* class?; and how does the students' learning take place in *Chado* class? To answer these questions, I observed the instructor's preparation process a day before the class, and *Chado* class every week from class 3 to class 14. I also collected written data, including weekly responses and assignments by the students, from the on-line class website. Artifacts created for the class, including photos of tea flower assignment, Powerpoint presentation materials, and invitations to tea ceremony created by the students as a final project were also collected for the study. I conducted semi-structured interviews with six volunteered students, one teaching assistant, and one instructor. To protect the identity of the participants, I used pseudonyms for the names used in this research.

#### 3.2 About the Researcher

This section was not originally included in my first draft. I did not know a story about myself would take one section of this research. I felt a bit uncomfortable revealing my identity in this public domain. However, after I learned the importance of “situating the researcher” in case study research, I was persuaded to write about myself to give the readers of this research a better sense of my perspective. I will try to state the information that I believe to be relevant to building my perspective in this study – a perspective of Korean student studying Japanese tea ceremony class in the U.S. Midwest.

I was born and raised in Seoul, Korea. I came to the States in the summer of 1999 to go to graduate school in upstate New York. Since then I have lived in the States, visiting Korea for several weeks once every three years or so. I still hold a Korean citizenship, and I am considered as a permanent resident in the U.S. I have lived in a small college town in New York for two years, and then lived in Los Angeles for seven years working as an architectural lighting designer. After moving to Illinois in the summer of 2008, I started taking art classes at a local community college, and then joined the art education program at the Midwestern University.

Japan is one of the closest neighboring countries from Korea in a geographical sense. However, Korean people often do not feel that they are close to Japan. Their uncomfortable feelings or hostile feelings toward Japan have deep roots in the history between two countries. Japan invaded and colonized Korea in early twentieth century. Liberation day, which celebrates Korea’s independence from Japan in 1945, is one of the biggest national holidays. My parents’ generation went through the period of colonized Korea. They were forbidden to use their mother tongue, and forced to use Japanese in school and also at home. They were forced to worship at a *Shinto* shrine, the Japanese

religious base. Korean tradition, identity, and pride suffered deeply in this period.

Historian Ki-baik Lee stated that “Japan's aim was to eradicate consciousness of Korean national identity, roots and all, and thus to obliterate the very existence of the Korean people from the face of the earth” (Savada & Shaw, 1997). Unfortunately the devastating past is still very much alive in the minds of many Korean people, who are reminded of their anger toward Japan whenever Japan showed denial or lack of remorse over their wrongdoing.

After the independence, Korea banned Japanese cultural imports. The ban was partially lifted in 1998, and the import of Japanese CDs and DVDs were allowed in 2004. Japanese music and television drama are still not broadcasted in Korea, but it seems the censorship against Japanese culture is slowly becoming more lenient. The younger generation is more receptive to Japanese culture. Even in the 80’s when it was illegal, I remember that my older sister bought some Japanese fashion magazines and circulated them among her friends behind their parents’ backs.

There were a bit of mixed feelings when I considered Japan House as a research site. At the bottom of my awkward feeling toward Japanese culture lay stories I heard from my parents, history lessons I have learned at school, and news articles I read a couple of weeks ago. I was aware of the popularity of Japanese culture and aesthetics in Western countries including the U.S. However, I did not expect to encounter Japan House in this small town in the Midwest. I did not know how to compose my feelings about the place and the class.

Cultural context of the site in this research is critical. If I were conducting research on *chado* class in Korea, it would have a totally different take. I would have

constantly been reminded of the readers, and probably would have been very cautious not to offend any of them. The significance of the site is well stated by Merriam (1998) as the single most defining factor of case study research. By conducting a case study of *Chado* class in the Midwest, I placed myself where my uncomfortable feelings and curiosity were all mixed. I believe that my journey on this research was personally meaningful and hope that the readers of the study also feel that way.

### **3.3 Research Site**

*Chado*, The Way of Tea class is one of three academic courses that take place in Japan House. Japan House is part of the College of Fine and Applied Arts at the Midwestern University. It is a teaching facility for university students as well as for general public. In the fall semester, they offer *Chado* class taught by the current director of Japan House, Professor Julie Kawai, as well as an undergraduate open seminar, Rigidity and Flexibility in Japanese Arts and Culture class for this semester, taught by the previous director, Professor Emeritus Mieko Kawai, the mother of the current director. *Chado* class has two sections, one in the morning from 9:30 am to 12:10 pm, and the other in the afternoon from 2:00 pm to 4:40 pm on Tuesday. Each section has 18 students. The afternoon section was intended for only art students, and the morning section was open to all students. However, since so many students wanted to switch to the other section due to their schedule conflicts, Julie allowed them to switch the sections. She said it was designed this way to provide more available spots for art students, but she felt that it did not work as planned. Moreover, there were many more non-art students who wanted to take the class, and she felt that she did not need to favor art students. Julie mentioned that she planned to have both sessions open to all students



next semester. In addition to *Chado* class, there is Rigidity and Flexibility in Japanese Arts and Culture class this semester taught at Japan House. The class is open only for Chancellor's Scholars<sup>2</sup>, undergraduate students in Campus Honors Program. This class has 16 students, slightly less than the *Chado* class. In the spring semester, Japanese Aesthetics class, taught by Julie, is offered.

In addition to these academic courses, there are community programs and outreach programs in Japan House. Julie explained that community programs have also some academic aspects. Community *chado* group meets every Thursday evening from 6 pm to 8 pm. The group members are multi-national with a wide variety of ages including students, professionals, retired educators, and community residents. This community *chado* class is less formal and costs \$8 per session for students, and \$10 for non-students. There is also an advanced tea study group that meets once a month. Most of the people in the advanced group have participated in *chado* for approximately 20 to 30 years. They are very much involved in the activities in Japan House: they are volunteers, donors and patrons from the very beginning of the history of Japan House.

*Ikebana* (flower arrangement) class is another community class. The Illinois Prairie Ikebana Chapter conducts monthly workshops led by Prof. Emeritus Kawai. Once a year they invite a professor from the Headquarters of the Ikebana School in Japan and hold special workshops. They usually have classes open to for public for beginners, as

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<sup>2</sup> Acceptance to the Campus Honors Program is based on the students' merit such as standardized test scores, high school class rank and GPA, evidence of creative and leadership abilities as displayed in extracurricular activities, and the essays. There are approximately 125 new students admitted to the program out of approximately 7,300 freshmen campus wide.

well as advanced classes only for the experienced. Calligraphy classes and Asian cooking workshops are also offered occasionally throughout the year,

Outreach programs are designed for more general public. Target participants are people who never experienced activities in Japan House. One of the major outreach programs is tea ceremony and tour of Japan House on Thursday afternoons, which I had experienced before undertaking this research. Children's Day, the Japanese holiday, is celebrated in May annually. Arts and crafts projects including *origami* (paper folding craft), *Ikebana* (flower arrangement), and calligraphy are taught to the children and their families. There is an annual spring Open House in April, and a fall Open House in October. For this year's spring Open House Professor Emeritus Kimura, a founding director of Japan House, gave a presentation on *kabuki* (theater art). There were also tea ceremonies throughout the day, and garden tours by John, designer and builder of the Japan House gardens. For the fall Open House, Ho Etsu Taiko's drum performances took place at the garden area, as well as tea ceremonies and garden tours. The drum performance was a quite energetic form of art. The weather was getting chilly, and people were shivering while the group of performers was hitting on the drums in full swing.

The site of this case study, *Chado* class, is described as below on Japan House website and course syllabus:

In this course, the study of *Zen* aesthetics and philosophy, as well as special rituals and equipment for serving a bowl of tea will be introduced. Serving a bowl of tea is an ordinary act, yet in the tea ceremony this very ordinary act has been elevated into an extraordinary art form. When one wishes to serve a bowl of tea in the sincerest and the most pleasant manner, one has to pay detailed attention to each movement, and the recipient is to enjoy a bowl of tea not only with the palate but also with all other senses. Thus, both host and guest can enrich life through a bowl of tea. Through this course experience, it is hoped that students realize that any simple and ordinary act can be extraordinary and can contribute to

their success in all human endeavors. One of the most important objectives of this course is to learn what it means to be a fine human being. (Japan House website and Course syllabus)

This class requires lots of preparation work. Some preparations were done days ahead including the planning of what kind of tea ceremony would be practiced and tea room set ups according to the theme of the lesson or seasonal changes. Some preparations were done a day before the class including making sweets for tea ceremony, taking out the proper tea equipment and placing objects in tea room alcove (*tokonoma*), such as calligraphy scrolls, incense containers, and tea flowers (*chabana*). Other preparations were done in the morning of the class, including starting water at the water basin (*tsukubai*), boiling water in the how water container (*kama*), and sifting the powdered green tea (*matcha*). The instructor goes through the most elaborated process of preparation in the morning of the class. She usually wakes up around 5 am and gets dressed in her traditional Japanese dress (*kimono*), which takes approximately 45 minutes. She comes to Japan House around 7 am and reads the lecture notes and sometimes rehearses her Powerpoint presentation. Around 9 am, 30 minutes before the class, teaching assistant and volunteer come. The volunteer selects the proper plates to place the sweets, and scoop the tea in the tea bowls before the class starts and have them ready. The teaching assistant sometimes changes his cloth to nicer ones or if he participates in the formal tea ceremony, he changes into *kimono*, too.

A typical lesson is comprised of pre-class rituals, lecture and discussion, as well as a tea ceremony. Pre-class rituals include washing at the *tsukubai* (water basin), viewing *tokonoma* (alcove in tea room), and taking notes on the meaning of the hung scrolls. Objects in *tokonoma*, including calligraphy scrolls, *chabana* (tea flower), and

incense containers, are changed per each class reflecting the lesson of the day and the season.

Lectures cover extensive range of contents including history of tea and introduction to *chado* [class 1], outlines of Japanese history, four principles of tea, and concepts of *shin* (formal), *gyo* (semi-formal), and *so* (informal) [class 2], religion [class 3], architecture and gardens [class 4], theater art [class 5], four concepts of beauty [class 6], concept of *ma* (negative space) [class 7], *kokoro* (one's true spiritual self) [class 8], and culinary art [class 13]. Videos and Powerpoint presentations with many images as well as handouts are used for the lecture.

In each class, the students experience different styles of tea ceremony. Ranging from formal, semi-formal to informal, such as *Furo Usucha* [class 1&2], *Tana Usucha* [class 3], *Obon Demai* [class 4], *Kinin Usucha* [class 5], *Ryurei* [class 6], *Chabako* [class 9], and *Koicha* [class 15]. Table 1 summarizes the lesson, tea procedure, sweets, host's attire, and displayed objects in each tearoom for the class.

Table 1. Class Overview

Class	Contents
Class 1	<p><b><u>Introduction to the Way of Tea</u></b></p> <p>Tea procedure – <i>Furo Usucha</i> (Summer style light tea)</p> <p>Sweets – <i>Higashi</i> (Dry type of sweets)</p> <p>Host's attire – Dark blue summer <i>kimono</i> with white summer <i>obi</i> and <i>objime</i> (all thin see-through silk)</p> <p>10 mat display – Scroll (<i>Wa Kei Sei Jaku</i>: Harmony, Respect, Purity, Tranquility); Formal incense burner with phoenix on black lacquer stand with mother of pearl inlaid</p> <p>8 mat display – Scroll (Portrait of Sen Rikyu and poem by Rikyu); Gourd incense holder; <i>Chabana</i></p> <p>4.5 mat display – Scroll (<i>Ikasu</i>: To give life to); Vietnamese incense holder; Bamboo hanging basket</p>
Class 2	<p><b><u>What is the Way of Tea?</u></b></p> <p>Tea procedure - <i>Furo Usucha</i> by TA Andrew</p> <p>Sweets – <i>Mizuyokan</i> (Moist bean sweet with agar agar)</p> <p>Host's attire – Light blue with orange flower patterned summer <i>kimono</i> with orange summer <i>obi</i></p> <p>10 mat display – Scroll (If the heart is pure, thoughts will be clear)</p> <p>8 mat display – Scroll (<i>Sei Jaku</i>: Total tranquility)</p> <p>4.5 mat display – Scroll (<i>Ho ge jaku</i>: Throw away)</p>
Class 3	<p><b><u>The Way of Tea and Its Relation to Japanese Religions</u></b></p> <p>Tea procedure – <i>Tana Usucha</i> (Shelf style light tea)</p> <p>Sweets – Cinnamon dried sweet</p> <p>Host's attire – Light pink summer <i>kimono</i> with pink summer <i>obi</i> and white summer <i>objime</i></p> <p>10 mat display – Scroll (<i>Mu</i>: Nothingness)</p> <p>8 mat display – Scroll (<i>Do</i>: The way)</p> <p>4.5 mat display – Scroll (Be your own master wherever you are)</p>
Class 4	<p><b><u>Introduction to Japanese Architecture and Gardens</u></b></p> <p>Tea procedure – <i>Obon Demai</i> (Tray style) outside on veranda</p> <p>Sweets – <i>Ohagi</i> (Sweet sticky rice with red bean paste)</p> <p>Host's attire – Light pink summer <i>kimono</i> with pink summer <i>obi</i> and pink summer <i>objime</i></p> <p>10 mat display – Scroll (Clear stream, no stopping point)</p> <p>8 mat display – Scroll (<i>Ichigo Ichie</i>: One time, one meeting or One Life, One Opportunity)</p> <p>4.5 mat display – <i>Chabana</i>; <i>Biwa</i> incense container</p>
Class 5	<b><u>Japanese Aesthetics: Maximal Art and Minimal Art Part I: Theatre Art</u></b>

	<p>Tea procedure – <i>Kinin Usucha</i> (Honored guest light tea) by Prof. Emeritus Mieko Kawai</p> <p>Sweets – <i>Mochi</i> (Steamed sweet moist rice cake)</p> <p>10 mat display – Scroll (The White cloud embraces the lonely rock)</p> <p>8 mat display – Scroll (<i>Hana</i>: Flower)</p> <p>4.5 mat display – Scroll (One drop of water at the bottom of the dipper)</p>
Class 6	<p><b><u>Japanese Aesthetics: Maximal Art and Minimal Art Part II</u></b></p> <p>Tea procedure – <i>Ryurei</i> (Table style)</p> <p>Sweets – <i>Komugi manjyu</i> (Steamed cake with red bean)</p> <p>Host's attire – Maroon Single layer silk <i>kimono</i> with white <i>obijime</i> and black multi-season (fall/winter) <i>obi</i></p> <p>10 mat display – <i>Tsukimi</i> (Moon-viewing) arrangement; <i>Mochi</i> display</p> <p>8 mat display – Scroll (<i>Wagen Aigo</i>: Gentle Face, Loving words)</p> <p>4.5 mat display – Scroll (Sit and have tea)</p>
Class 7	<p><b><u>Japanese Concept of Space (Ma): Chabana (Tea Flower) Practice</u></b></p> <p>Tea procedure – Kitchen style</p> <p>Sweets – <i>Chakin shibori</i> (Sweet that is made by placing dough in a <i>chakin</i> and twisting the top)</p> <p>Host's attire – Western clothing</p> <p>10 mat display – Scroll (The cool breeze makes ripples on the river, autumn is here / I watch the moon and become melancholy / It is then I know I am not alone in the approaching autumn)</p> <p>8 mat display – Scroll (Sensitive, yet bold)</p>
Class 8	<p><b><u>Zen Buddhism and Its Influence on the Way of Tea and Other Arts</u></b></p> <p>Tea procedure – <i>Irekodate</i> (Nested tea bowl style)</p> <p>Sweets – <i>Dorayaki</i> (Red bean pancake)</p> <p>Host's attire – Dark red patterned fall wool <i>kimono</i> with brown <i>obijime</i> and orange <i>obi</i></p> <p>10 mat display – Scroll (Be willing to face death in order to recognize life)</p> <p>8 mat display – Scroll (The way of art is the way of Buddha)</p> <p>4.5 mat display – Scroll (<i>Muga</i>: Without self/ego)</p>
Class 9	<p><b><u>Review for Midterm</u></b></p> <p>Tea procedure - <i>Unohana Chabako</i> (Box style) by TA Andrew</p> <p>Sweets - Walnut sugar candy from Japan</p> <p>Host's attire – Western clothing</p> <p>10 mat display – Scroll (Everyday is a good day)</p> <p>8 mat display – Scroll (Dust off)</p> <p>4.5 mat display – Scroll (I look around, gone are the blossoms and leaves. Only the humble hut by the seashore in the autumn sunset.)</p>
Class 10	<p><b><u>Midterm</u></b></p> <p>Tea procedure – Kitchen style</p>

	Sweets – <i>Kurimanjyu</i> (Baked bun with chestnut paste) 10 mat display – Scroll ( <i>Ichigo Ichie</i> : One time, one meeting or One Life, One Opportunity) 8 mat display – Scroll ( <i>Wa Kei Sei Jaku</i> : Harmony, Respect, Purity, Tranquility)
Class 11	<b><u>Presentations: Understanding Japanese Beauties</u></b> Tea procedure – Kitchen style Sweets – <i>Monaka</i> (Crisp wafer with bean filling) 10 mat display – Scroll ( <i>Shogyo mujyo</i> : Impermanence of all things) 8 mat display – Scroll ( <i>Kai</i> : Reminiscence) 4.5 mat display – Scroll ( <i>Fuku</i> : Happiness)
Class 12	<b><u>Individual Conferences to Review Final Project</u></b>
Class 13	<b><u>Introduction to Japanese Culinary Art and Aesthetics: <i>Wagashi</i> (sweets) Making Practice</u></b> Tea procedure – Kitchen style Sweets – <i>Kurimanju</i> (Baked bun with chestnut paste), <i>Chatsu</i> (Fried green tea bun with red bean paste), <i>Mochi</i> (Steamed sweet moist rice cake): Students made sweets.
Class 14	<b><u>Chaji and Kaiseki Experience</u></b> Tea procedure - <i>Ro Usucha</i> (Winter style light tea) Sweets – <i>Nerikiri</i> (form mold sweets with lima beans) 10 mat display – Scroll (Harmony) 8 mat display – Scroll (Supreme Bliss) 4.5 mat display – Scroll (Good Deeds bring bounty celebration)
Class 15	<b><u>Discussion on Tea Ceremony and Critique of the Final Projects</u></b> Tea procedure – <i>Koicha</i> (Heavy tea) 10 mat display – Scroll (Cultivation Unlimited) 8 mat display – Scroll (Dream) 4.5 mat display – Scroll (Spirit like the Ocean)

(Source: Created based on the class syllabus, lecture notes, photos, and fieldnotes)

Within a typical structure of pre-class rituals, lecture and discussion, and tea ceremony, each lesson varies in its contents as well as types of tea ceremony, tea equipment, sweets, host's attire, objects in tearooms. The students experienced more hands-on participatory activities of making in lessons such as *chabana* (tea flower) practice [class 7], *wagashi* (sweets) making practice [class 13], *chaji* (formal tea

gathering) and *kaiseki* (multicourse meal) experience [class 14]. For these lessons, students do not experience tea ceremony; instead, they whisk and drink tea in the kitchen in a casual way. Sweets and a bowl of tea are always served in each class even in midterm [class 10] and presentation day [class 11] when no lecture or tea ceremony was conducted.

The students also participated in on-line class website by posting their weekly responses and submitting assignments. Weekly responses included reflections based on the message of the scroll in the tearoom, prompted by a question such as: what is your interpretation of the statement “Throw Away”? and how does it pertain to your daily life? The students were asked to submit the photos and descriptions of tea flowers they arranged in their own space, and also to create *Haiku* (short form of poetry) to reflect their experience in nature.

The instructor has emphasized throughout the semester that this class is not to train tea masters, but to reflect upon what it means to be a productive, kind, gentle, and respectful human being. This view is also reflected on the course syllabus: it says that the educational outcomes of this class are 1) Gain knowledge of Japanese arts and culture; 2) Become familiar with Japanese traditions and customs; 3) Apply Japanese aesthetics, theories, and philosophies to one’s own disciplinary area, and 4) Gain new perspectives, enriching one’s life to grow into a well-rounded human being.

### **3.4 Research Participants**

The research participants were ten female and eight male college students, one male teaching assistant, one female instructor, one female volunteer, and occasional guests of *Chado* class. The students were from diverse academic backgrounds including



art (two fine art students and two graphic design students), architecture, urban planning, computer science, engineering, bioengineering, mathematics, community health, and library science. Ten students seemed to be Asian descendants including Asian Americans and international students from Asian countries, with no students from Japan. Eight students seemed to be Caucasian. All were well-behaved students with relatively quiet demeanor.

Six students volunteered for interviews. Table 2 summarizes the profile of the interviewed students. In addition to these six students, I also interviewed Julie, the instructor, and Andrew, the teaching assistant.

Table 2. Interviewed Student Profiles

	Academic Background	Experience in <i>chado</i> and Japanese Culture	Art Background
Rachel	Urban Planning	None.	Not “artsy” at all.
Aaron	Community Health	Known about chado quite a while. Seen from movies.	Interested in Asian dramas and movies. Musician
Grace	Mathematics	Familiar with Chinese culture. Not so much with Japanese culture. Don’t drink tea at home.	Not good at dance but took a dance class and enjoyed it.
Jonah	Art & Eastern Language and Culture	Learning Chinese 4 years, Japanese 1 year. Learned Chinese martial art, <i>kendo</i> (Japanese martial art of sword-fighting). Participated in community <i>chado</i> class. Japanese culture enthusiast.	Artist. Painting major. Works on drawing a lot.
William	Computer Science	Likes Eastern culture. Really likes tea. – grocery market tea.	Not good at art

Kayla	Bioengineering	Familiar with Chinese culture. Not so much with Japanese culture. Loves steeped tea.	Not good at art
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(Source: Interview)

Most students told me how difficult it was to register for this class. As soon as the registration was open, the available eighteen spots were all filled out quickly. Since the students in the honors program have priority in registration, there were several students from the honors program in the class. Grace told me that she could only get in the class after the second week when one student dropped the class.

The instructor of the class is Julie, the director of Japan House. She inherited this *Chado* class, as well as the position of the director from her mother Professor Emeritus Mieko Kawai. She was born and raised in this town where her mother studied library science and later worked at Japan House. She has a master's degree in graphic design from the Midwestern University and has been teaching at the graphic design program for twelve years. She learned *chado* from her tea teacher in Chicago. Julie occasionally talked about how strict her teacher was, and added that she did not appreciate her cold and mechanical way of teaching *chado*. Julie is always very organized and well prepared for the class. She wanted to change some aspects of this class, which was originally designed by her mother 40 years ago, but at the same time she did not want to disappoint her mother so she said she might wait for the right time.

I usually came to Japan House on Mondays at 8:30 am to observe the instructor's preparation process. It typically took 30 minutes. While she was taking out the scrolls from the storage and taking out the tea equipment from the cabinet, she explained to me the meaning of the scrolls and why she was taking out those particular scrolls and

equipment for the next day class. Sometimes she changed her mind and used different objects in *tokonoma* from the pre-planned schedule to better suit the class. This Monday preparation time was essential for both of us to get to know each other more in depth. We talked about many things related to the class, my research, personal stories and something we just wanted to share with each other during or after the set-up. Sometimes I asked questions about Japanese terminologies from tea ceremony that I heard from the previous class, but did not know how to spell or what it meant. Julie was always well organized, enthusiastic and willing to help me to conduct my research successfully. As a new director of Japan House, she had a great interest in my research. When I asked her if there was any research done related to Japan House, she said that it was rather surprising but there was none. Occasionally I was wondering if she was trying too hard to give me a good impression on her class and Japan House.

The teaching assistant, Andrew is an undergraduate students majoring in East Asian Language and Culture. He was first introduced to tea ceremony eight years ago when he was in high school. His family hosted a foreign exchange student from Japan, and that student had not experienced tea ceremony, so Andrew took him to Japan House. Since then Andrew has been enjoying learning *chado* as well as Japanese sweet making and cooking.

### **3.5 Data Collection**

I collected the case study data from multiple sources including class observation fieldnotes, audio files recorded during the class, notes and audio files recorded during interviews, weekly written responses from the students posted on the on-line class website, assignments and feedback posted on the on-line class website, pictures taken

during the class, artifacts created for the class, and curricular materials provided by the instructor. Individual interviews with six volunteered students, one instructor, and one teaching assistant were conducted toward the end of the fall 2012 semester. While I was collecting data, I also tried to conduct a preliminary analysis to gain a better picture of overall research direction. I created an Excel spreadsheet to organize the written data created by the students by topics and authors in chronological order. I could look through the spreadsheet in rows to see one particular student's opinion on various topics in chronological order or I could look through the spreadsheet in columns to see the opinions from different students on one particular topic.

I tried to write the extensive fieldnotes. I remembered from my research method class the value of "thick description". At the beginning of the data collection, it was difficult for me to know what to write and what not to write on the fieldnotes. In an effort of not losing any details, I scribbled fiercely and tried to write everything I heard and saw during the class. These long and detailed fieldnotes had some advantages and disadvantages. At the site, I was busy writing down what the participants were saying including the instructor's lecture part of the lesson. Since she was covering a rather extensive range of the materials, I could not pay attention to other aspects of the class such as students' behavior – the silent activities. And as a person who uses English as a second language, describing objects and behaviors in detail in English has always been challenging. So that is probably why I tended to write what I heard rather than what I observed.

After a couple of weeks, I felt that I needed to use an audio recorder to pay more attention to unspoken activities while having spoken data recorded for future use, and to

organize the fieldnotes better. Tea ceremony itself was also challenging to describe. There were so many nuanced movements and sequential procedures that I did not have a good vocabulary to describe. I was thinking that it would be much easier to take videos or photos to describe the process. I thought if someone read my description of the tea ceremony, with no context and no previous knowledge of it, she would be easily confused. I did some quick research to find the best audio recorder for the study, and came across an interesting device called Smartpen. It is a pen with a recorder, which comes with special notebooks. It allowed me to record while taking notes, and later on I could tap on my written notes with the pen and listen to recorded audio, which was recorded while I was writing that particular part of the notes. Also I could download the synchronized written notes and audio files to the computer and store and organize the data. It was also helpful for the interviews when the presence of a recorder could intimidate the interviewees. The recording device with a look of a fat pen seemed less threatening to them. Since the look of the recording device was deceiving, I made sure that the interviewees were aware that the conversation was recorded via a pen that I was using.

### **3.6 Data Analysis and Interpretation**

The analysis of the collected data was one of the most challenging tasks in conducting this research. I have read books in qualitative research, specifically looking for how to analyze the data for the case study (Creswell, 2012; Miles & Huberman, 1994; Stake, 1995; Yin, 2008). They all provided valuable information; however, I was having a hard time finding a strategy that I could apply to my research. Yin (2008) kindly articulated what I was experiencing as a novice researcher of case study: “None of these

techniques is easy to use. None can be applied mechanically, following any simple cookbook procedure. Not surprisingly, case study analysis is the most difficult stage of doing case studies, and novice investigators are especially likely to have a troublesome experience” (p. 162).

After learning that the method of analyzing case study data varies largely per case, I decided to revisit my research questions. Eventually, the goal of the data analysis was to organize numerous collected data to find meanings and use them to describe the case and answer my research questions – what the students learn from *chado* class and how they learn. To explore these questions, I took apart data, and put them together and organized them into key categories: tea ceremony (way of tea), abstract concepts and meanings learned from tea ceremony (way of life), and implications for art education (way of art education).

Since most of my data was digitized, I could search certain keywords and look into a set of data closely to find important parts to describe the case or answer my questions. For the category of way of tea, I have followed the students’ performances in tea ceremony in a sequential way, and tried to find what the students learned from their experiences. The fieldnotes, students’ written responses and assignments, and data from interviews were used to describe the students’ learning in tea ceremony. For the category of way of life, I identified key concepts that the students learned from the philosophy of *chado* by looking through the data and came up with several codes, and eventually consolidated them into three concepts: relief from everyday stress; self-discipline; awareness. For the category of way of art education, I looked through the data and identified the concepts that were related to the subject of art education. The concepts that

I found that had implication for the art education were: learning by doing, master and disciples, and students' way.

## Chapter 4

### Research Findings

#### 4.1 Way of Tea

I remember the awkward taste of my first *matcha* (powdered green tea). It was bitter, tart and foamy at the same time. The tea was not even served in a cup, but in a bowl. As the semester moved along, I slowly became used to the taste and very much appreciative of a bowl of tea that I usually had at the kitchen after the class was over. This casual style of tea gave me the warmth that I shared with the people, Julie, Andrew and Yumiko *san*, who worked diligently to make this class run smoothly.

*Matcha* is still not my favorite type of tea. My usual choice of drink at a café is American version of Asian tea – Chai Latte. I don't feel like I have converted into a *matcha* enthusiast after this class. However, I have enjoyed my experience of learning *chado* along with the friends that I made in the class. Even though I did not have much chance to talk to the students during the class, I became someone they expected to see every week. First day we just exchanged smiles and almost muted hi's. Later on, we said bye's with waving hands, calling each other's name.

The interviews made it possible for me to listen to each student's unique experiences and special stories they were willing to share. I laughed with them when they described their embarrassing and clueless moments on the first day. I nodded with empathy when they told me how stressful their college lives were. They were also interested in my research, and they asked me what I have learned from the class.

I felt deeply connected to the multiple realities each student offered. Some were as expected, and others grabbed my attention as they were so foreign to me. Despite the



differences in their stories, I believe the students were making meaningful connections to the class. The name of the class, *chado* is translated as the way of tea (*Cha* means tea and *Do* means way), and it implies the philosophical meanings of the tea ceremony, not just the ceremony itself. The students were learning four principles of *chado*, harmony, respect, purity, and tranquility, as well as balancing their lives, learning to discipline themselves, and being aware of fleeting moments through the way of tea.

#### **4.1.1 Getting Acquainted, Becoming Comfortable**

The students who registered for *Chado* class received an email from the teaching assistant Andrew a day before the first class explaining the location of the class, required books and a course packet as well as a few unusual requests:

Please bring a clean pair of white socks to class every week. We ask that you do not wear them to class, but to put them on once you arrive. If you are wearing a skirt or shorts to class we ask that you bring an ankle length skirt or long pants that will cover your legs. Also if you can avoid wearing blue jeans that would be preferred. These measures will help to keep the tatami mat clean and damage free. (Email sent to the students by Andrew)

William recalled this email and added that it was intimidating. Most students have never been to Japan House, let alone participated in tea ceremony. Even though they had some information about the class, such as a course description from the class schedule, their first encounter with Japan House was foreign and they were not sure how they were expected to behave there.

I think we got an email a couple of days before the first class that had some information on what we should do, and like white socks to change into and... I don't know reading that kind of stuff was kind of intimidating... I didn't want to do anything wrong when I walked in, like touch anything that I shouldn't be touching... [smile] I was in that kind of mindset. (William, interview)

First day, I remember we all showed up clueless, and we didn't even know any of the formality how we were supposed to do Japanese tea. I was

actually a bit embarrassed because I went up and looked up to the *tokonama* without sitting or bowing and I kind of peeked into it. I thought it was very strange in a way that the small room, what was it... kenka [*chashitsu*]? I didn't even go in there because I didn't know what I was supposed to do. So I was very confused. I just go in it and then I remember her mentioning later on that same day that it was very rude just peak in... I just felt that I was very disrespectful. (Aaron, Interview)

However, the fact that most of the students did not know what to expect or what to do at first class made them somewhat relieved.

So we were all just standing there. I was talking to a few other people. They were all just standing there wondering about all the stuff. I remember asking, "Do you guys know what we are going to do in the class?" and they were all like "I have no idea." I was relieved knowing that at least I am on the same page with other people. (William, Interview)

Although, the students had a bit of uncomfortable feelings toward the unknown, their impression of Japan House and the instructor was very positive. Rachel described her first impression of Japan House and the instructor as beautiful, dreamlike, and even magical:

First day when I walked in the class, I thought I was dreaming. Because I just walked in, and I was in this tea house and there was this woman in a *kimono* looking like a picture in front of this window with trees and gardens. And everything was so beautiful, like the nature behind her in the window. And she was just sitting there with the perfect posture in her *kimono*. She was so put together, we were all in the sweat pants and everything and she's... so graceful. It was definitely foreign to me. I think I've never seen a person in a *kimono*. I was fascinated by that. I was thinking how is that thing... the *obi*, and she had a bit of fabric kind of waving behind it. And it was just so perfectly positioned like that. I don't know. It wasn't too foreign. I was fascinated. I was thinking... what is this magical thing from a mystical land that I've never seen? Then I didn't want it to be strange to me. Usually I am pretty culturally competent. And I feel comfortable with other culture, but Asian culture is so foreign to me. But I didn't want to stare at her *kimono* all day because I wanted it to be normal to me. But then I really didn't know what's going on. (Rachel, Interview)

#### **4.1.2 *Roji* (Dewy Path): Entering into the Way of Tea**

The procedure of a tea ceremony is not just about making, serving and drinking tea. It is a long process, starting from sending out the invitation by the host a month prior to the gathering. The students of this class started their journey to their weekly tea gathering by walking down the meandering path to Japan House. The uneven rocky path in the tea garden is supposed to be cleaned and wet by the host right before the tea ceremony to give the look of a fresh dewy pathway. This area is designed to provide the natural and rustic atmosphere separated from the outside world and guide the guest entering into the peaceful place for tea.

These excerpts are from the students' final project assignments of creating a fictitious invitation for a tea ceremony to send out to their hypothetical guests:

Try to arrive to the Japan House a little early. This will reduce the stress of getting to the building and allow you to more easily relax and maintain a sense of calmness, which is important to fully appreciate the *Zen* notions of *chado*. On the way to the house, you will have the opportunity to walk down a long pathway, away from the sounds of cars on the road. Take this time to forget about the stresses of everyday life and breathe in the warm, natural spring air. As you approach the house, don't enter through the front doors just yet. Rather, step into the garden whose entrance is on your right-hand side. Walk through the beaten path in the *roji*, taking time to fully clear your mind (a concept known as *mushin*) and appreciate the simple yet beautiful landscape in the garden. The small garden is a great aside from the outside world, and truly prepares your body to calm itself before tea. Watch your step in the *roji*—some rocks are more rough than others and should be minded carefully. (Ryan, Invitation assignment)

You will notice that the stepping stones become more and more natural and rugged looking the deeper you enter the garden. This is simply reminding guest to leave behind the structure and stiffness of society and enter a more natural, relaxed atmosphere. (Kayla, Invitation assignment)

Before having tea in the tea house, you enter through the main gate and walk on the *roji*, dewy path designed with special rocks. The kinks of the rocks would direct your attention to the path and aids in clearing of the extraneous thoughts. (Grace, Invitation assignment)

#### **4.1.3 *Tsukubai* (Water Basin): Process of Purification**

Once the students come inside Japan House, a small water basin is at the corner of the entryway. The sound of dripping water is soothing and calming. Students were asked to use the water basin before each class.

A student kneels down on one leg, picks up the *hishaku* (water dipper) with the right hand and scoops water. He pours water on his left hand, then picks up the *hishaku* with his left hand and pours water on to his right hand gently. He scoops water again, and pours some water on his left hand and rinses his mouth. He pours water on to his left hand again, and holds the *hishaku* straight up slowly toward him and let the leftover water run down the handle of *hishaku*. He puts the *hishaku* back on the top of the *tsukubai*, and wipes the water from his mouth with a piece of tissue from the basket right next to *tsukubai* (water basin). (Fieldnotes 1)

Washing the hands when you are using the *tsukubai*, definitely... I 've seen that before, too, in that movie. I never knew what it was. I think it was a Japanese movie. He used a *tsukubai*. I thought that was really cool. When you look at something from a different culture then you are not sure what exact function it is for, so you just look at it and say that's really interesting. I wish I knew what that was all about... then getting to learn about that from this class is very cool. It's also clearing your mind. It's also purifying yourself before you enter a place like a tearoom. (Aaron, Interview)

When students were coming in to the class late, they tend to skip the water basin procedure. However, Kayla told me she used the water basin even though she was late for class to clear her mind. Watching the student using *tsukubai* was also a very calming experience. I was very impressed to see how they took this procedure seriously and did it in a proper way. The instructor showed the students how to use it only once in the second class, and never reinforced it again. But the students were dutifully following the purifying procedure at *tsukubai* every class when there was nobody checking to see if they did it.

Oh, and we also learned how to use the ... *tsukubai*? the one with the water. That was nice. The meaning behind it was really nice, too. It was like how clearing your mind and purifying yourself. I do it every class. Even though I am late sometimes I make sure that I do it just like a

routine, kind of getting myself into the mood. It slows me down because even though I'm late... oh, I got to go to the class and really rushed... then when I'm slowed down and use *tsukubai* and everything. It clears myself and makes me less stressed out and slows everything down. (Kayla, Interview)

#### **4.1.4 *Nijiriguchi* (Crawl-in Entrance): Equalizing and Humbling**

After the students used the water basin, they came to the small tearoom. Japan House has three tearooms: four-and-a-half, eight, and ten tatami mat room. The four-and-a-half mat room is the smallest, approximately seventy-five square feet. It is separated from the other two tearooms with a look of a small hut within Japan House. It also has a lower ceiling, so if there are more than five people in the room, it feels really tight. This small room is designed to provide a humble and intimate space, and the elements and the finish of the room convey this intention.

A student stops at the entrance to the four-and-a-half mat room. The opening is very small. The student crawls into the tearoom and walks up to the *tokonoma*. He kneels down and puts his hands forward reaching out a bit and slowly lowers his head to bow and pulls his head back up slowly, and sits up straight with his hands on his upper legs. He looks at the scroll hung in front of him. He takes out his notepad and starts writing what it says on a small piece of paper off to right side inside the *tokonoma*. (Fieldnotes 2)

Make your way to the small tearoom on the right-hand side of the building. You will notice something curious at this point; the tearoom that we will be using does not have a typical doorway entrance where one simply walks in. Rather, the entrance is a small, window-like cutout at the corner of the room. This entrance is called the *nijiriguchi*, and serves the purpose of humbling those that enter. You will crawl into the tearoom using your hands and knees. Please don't feel awkward – every guest crawls through the small entrance and we are all humbled by the process. (Ryan, Invitation assignment)

The entrance to the tearoom is a small square door called a *nijiriguchi*. If you are wearing slippers, please take them off and enter into the tearoom. You'll have to kneel or bow down slightly as you enter. I'm sorry if it's a little strange or uncomfortable but it has a purpose. Historically, *chado* was practiced by the social elite, and one of the tea masters, Sen Rikyu,

introduced the *nijiriguchi*, kneeling door entrance, so that everyone would have to be at the same level before they entered – meaning that the space would be viewed as classless. (Jonah, Invitation assignment)

The tearoom itself is elevated, approximately 2 feet off the ground, and the opening is approximately 3 feet by 3 feet. This requires such an awkward way of entering – crawling into the room. Students do not seem to mind it at all. Probably that is because they value the meaning of this uncomfortable entrance they learned – it is to humble and equalize all the people coming in the tea room regardless of their differences in classes and opinions.

#### **4.1.5 Bowing at *Tokonoma* (Tearoom Alcove): Clearing Mind**

When I interviewed the students, one of the most recurrent comments was about bowing. Other than the students from Asian countries, most students probably never experienced bowing, especially to objects. When I observed the class, I could see slightly different styles of bowing. Some students looked really uncomfortable when they kneeled down and lowered their heads – it appeared that they were doing a very difficult yoga posture. Slowly throughout the semester I noticed less and less awkward bowing postures.

Learning that bowing wasn't like... in my Judaism, we don't bow. We bow during prayer to God or to Israel. But we never bow to an object or to a person. It just doesn't happen. At first, I was like... I will never bow. Then I was like... this is an educational experience. Then the instructor explained that when we bow here, it's not like bowing to the bowl of tea, but it is like saying thank you or I am being respectful or... when you clear your mind. I really like that now. When I go up to the *tokonoma*, I got my head down and empty my mind and I'm ready. And I really like that now. Because bowing now has a whole new significance to me. So that's really nice. But on the first day, it's not like I didn't want to bow, it was just something inside me was "you were taught when you were young, you are not to do that", then... it's fine. I'm learning about a new culture. Now it's not weird to me. (Rachel, Interview)

I guess the most meaningful thing out of those is... probably... I would say that bowing. Because usually when you think of bowing is to others to respect to someone else or worshipping something like you are in a church and you bow, you bow with your hands to pray. But it was interesting to learn that when you are bowing viewing at the *tokonoma*, you are not doing any of those things. You are just clearing your mind and I thought that was very cool. Again you don't get a chance to do that a lot in a regular day. Just clearing your mind and take away all of your stresses and also it's something very difficult to do and actually the first time when we did Japanese tea, after the tea itself I realized that I actually had been able to completely clear my mind and everything, and appreciate the moment. I wasn't supposed to think about anything. I was just ... there. (Aaron, Interview)

I used to kneel down and bow to my parents on the early morning of the New Year's Day to wish them good health and good luck for the new year, which is custom in my culture. We also kneel down and bow at the table, which has food prepared for passed family members at the ancestor's memorial service. When we visit elder family members, we also pay our respect by bowing. Even though bowing occurs only on special occasions, I believe it is an important part of my culture. For me, bowing has been always a symbol of respect. I did not know that bowing could also mean clearing your mind.

#### **4.1.6 Tea Ceremony: Language of *Chado***

According to Kondo (1985), Japanese tea ceremony can be understood as a precisely structured sequence in which formal features are constitutive of meaning. She added, "Through its orchestration of sequence and pattern, the tea ceremony articulates feeling and thought, and creates a distilled form of experience". By participating in the tea ceremony, the students learned many analogies: wetness for freshness and purity, tea for the ceremony itself<sup>3</sup>, tea room for microcosm of society, different color schemes for the seasons, lowered position for humbleness and informality, raised position for respect

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<sup>3</sup> "Doing tea" was commonly referred as performing tea ceremony in class. Also *koicha* (heavy tea) is associated with the ceremony which *koicha* is served.

and formality, upper seat toward alcove for high status and lower set toward door for low status. The highlight of the tea ceremony was when the host (instructor) offered tea with sincerity and respect, and the guests (students) drank tea – the infusion of care, grace and selflessness that went into its preparation – with great appreciation. William explained the procedure of tea ceremony with meanings that were implied.

One of the most important things to remember during a tea ceremony is the people around you, and the main way that is done in a tea ceremony is by acknowledgment through bowing. For example, this should be done when the host is serving the guest or when a guest is excusing themselves before other guests. Bowing serves as the main form of communication between people at this time, as little to no talking is done during the serving of tea. This helps create a tranquil atmosphere in the tea room, one of the critical points of a tea ceremony. At first, a sweet will be served to each guest that compliments the type of tea that will be served after. Once the guests have finished eating the sweets, the host will begin serving tea. When the bowl of tea is placed in front of the guest, it is always placed with the front facing the guest, usually the most beautiful part of the tea bowl. Out of respect, the guest will pick up the bowl, hold it with their left hand, and turn the bowl about 180 degrees so that they do not touch their lips on the front of the bowl. (William, Invitation assignment)

Jonah also described a typical tea ceremony in detail and with great fluency in Japanese terminology. His description was interesting since I could see how much emphasis he put on the host's preparation process, which he mentioned as very significant to him. He added that watching the host prepare tea made him reflect. Also he noticed the different interpretations of the tea ceremony by different hosts – each host had a unique style of holding the equipment and had different pacing. He used a metaphor of “learning the language of *chado*” to describe the idea of having a close relationship with the instructor and learning their different interpretations of tea ceremony. I could see how Jonah's academic background, a double major in art and East Asian language program,



and his expertise in tea ceremony (he has been practicing tea for long time) influenced his interpretation.

After bringing all this equipment, the first thing you do is purify the *natsume*, the tea caddy, and...then you put that down and then you purify the tea scoop...*cha...sha...ku*? Is that it? I am remembering all of these... [smile]...and then take out the *chasen* and then you will clean the bowl...oh no I'm sorry, you will take out the *chakin* and pour water into the bowl and then you will make the *chasen* wet,...you will examine it... and then you will put it off to the side. You will dump the water in the... what's it called... the waste *chaki*, *kensui*. And then you wipe the bowl with the *chakin* and then you refill the *chaki*... in a way, that is annoying. I personally think it is... wonderful but at the same time. You will set that down, and you will begin with the tea. And during this time, it's interesting...it's been a lot of time thinking about the pacing of the host and... there are always different styles of interpretation of the host because each host has unique styles in how they are doing tea. Their paces are always different, how they hold their equipment are always slightly different. And it is interesting to reflect on that. And the context of the tea room and what is placed in the tea room, like the scrolls and the flowers. It's nice to get in near the instructor, too. I feel like we get to know the instructor a lot better than we do...of course, than in the art world or in other lecture course. It's kind of like a language course, I guess. "We are learning *chado* language." [smile] ...then scoop one and a half scoop of tea depending on if you want it really strong or not strong. And pour the water, whisk the tea, asking the guests help themselves with the sweet. You present the tea. The guest hopefully drink the tea... [smile]... the tea bowl comes back hopefully [smile]. And then you begin doing the first part reversed as you begin purifying the instrument. (Jonah, Interview)

After the interview, I asked Jonah a follow-up question about the "*chado* language", the term he used during the interview, to ensure that I understood him correctly. He elaborated what he meant by it in his email:

As far as "learning the *chado* language..." When learning a language, you become exposed to an entirely different way of thinking, viewing the world, philosophy, and culture... In language classrooms, it's rarely just about learning the language. It's true that you study grammatical rules, vocabulary, etcetera... that's a big part of it, but, when learning the language a new view of the world unfolds from the perspective of the language itself. This was most apparent to me when I first started studying Chinese four years ago, and has become re-apparent to me as I begin to

study Japanese now. I have studied French and German in the past when I was a child, and while I had some sense as to a different pattern of thinking, I don't think I was as aware of culture and history so as to be able to articulate. Just as when learning Chinese and Japanese I feel like I'm learning the way a group, or groups, of people have responded to, processed and interacted with the world over the course of a rich and vibrant history, such is evident in *chado* as well. It's evident in other art forms as well, but the way it's been articulated in the *chado* tearooms (and subsequent class) has been particularly wonderful. Chado is a way for a person to interact with another person and the world around them. The world shrinks down to the tearoom for a short time, and the language of *chado* is how the interaction that takes place is articulated. The vocabulary may be the instruments and the technicalities of the ceremony may be the grammar, but the underlying mood and principles are the language itself, which give a good view to how practitioners of *chado* have interacted with the world around them for centuries. To me, it's similar to language. (Email response from Jonah)

I told Jonah that most students mentioned bowing as one of the most significant performance parts since they learned its new meaning. He added that watching the host cleaning the tea equipment was more meaningful for him since it helped him clearing his mind.

I think actually for me what has more impact than bowing itself is watching the purification of the instruments. That helps clear my mind even though I am not the one who is doing it. Because I see this motion and it's symbolic and also literal. But it's mostly symbolic I think. And the process of it... because it is done very slowly, watching it helps calm you down. (Jonah, Interview)

The students learned to take time and walk through the rocky path, to wash their hands and mouth at the water basin, to crawl into the tea room, to bow and observe objects displayed in the tea room, and to prepare and drink tea. By engaging in these procedures, the students learned to appreciate nature and to be prepared their mind for tea gathering, to purify and clear their minds, and to respect and appreciate the care and selflessness the host put into the preparation of tea.

## **4.2 Way of Life**

The way of tea is also commonly referred to as the way of life in the literatures of tea ceremony (Anderson, 1991; Ludwig, 1974) because the philosophy and principles of *chado* are eventually to be applied to everyday life. This has been emphasized throughout the class by the instructor as one of the most important lessons the students should learn from this class. Whenever possible, Julie tried to explain the meaning of scrolls in tea rooms in the context of students' everyday lives. She explained the meaning of "The way of art is the way of Buddha" in that sense.

Julie: So, what have we been talking about whole semester in terms of *do*? Do you remember what *do* means?... The way. So really what it is saying is... *do*... so, the way of art is... so any *do*, *chado*, *shodo*... You know all of these *do*'s are the way. So the way is about being on a path of a discipline. Period. And really... it doesn't have to be the way of art. It could be the way of engineering. It could be the way of ... business. The way of science. Whatever you want and whatever you decided... you are on the path. The path of discipline. How are you going to look at it? You can look at it very practically. Right? "I am in school, and I must take two classes in order to graduate." That is a path. How you travel on that path is up to YOU. And you will align to that to the way of Buddha. And I'm not saying you need to become Buddhist to do this. A way of Buddha is what? It was all about DISCIPLINE. Mental, physical, spiritual... discipline. So if you truly want to succeed in something, achieve something... then you have to DO it. And you have to give EVERYTHING up in order to do it. If you really think about... So, Jonah here, he is taking twenty-three hours this semester. TWENTY-THREE. That is insane. [students talking, Jonah embarrassingly added "sorry" and smile] I just disagree with twenty-three hours. [students laughing quietly] But if you think about that, doing it successfully... comes to all different classes... so how does he do that? What is the simple answer? From all of you. You are in the same position. You are not taking twenty-three hours, I hope. But you are all studying, you are all busy, you have jobs, and your life... How do you do that? How do you accomplish it at a higher level?

William: If you enjoy doing it.

Julie: Very much so. You enjoy doing it. Number one. And what else?

Kayla: Commitment?

Julie: Commitment and ... the discipline. (Transcription, Class 8)

Kayla also added during the interview, that she thought this class was different from other classes because the lesson was eventually about life.

Most classes I have taken are science and engineering classes, so they never focus on learning about life. They are always about the material.  
(Kayla, Interview)

#### **4.2.1 Relief from Everyday Stress**

As it was illustrated above in the classroom discussion, the theme of students' stressful college lives was discussed many times during the class. Also the interviews with the students made it clear that the students thought that this class helped relieve their stress.

I think the way of describing me is that I am busy all the time. I have two or three jobs and school. So I am really working on trying to find a balance between working really hard and actually enjoying my life. I am super-busy and my life is overly stressful. And I really wanted to find a way to do things, like how can I be better about approaching that and find a balance. I was thinking that if I can take these ideas and apply them to my life, then maybe I can really get something out of it. (Rachel, Interview)

It [Japanese tea culture] also gave people release from everyday stress and everyday life where they can all come to your room as equals and enjoy a cup of tea together. (Aaron, Interview)

After a successful tea ceremony, one will usually feel much more stress free, as the way of tea strives to "empty the mind" of all selfish thoughts/worries. (William, Weekly response on the way of tea)

I think the biggest thing that I try to apply is to reduce my stress levels. Especially with classes and grades, that always gives me stress the most. I think I've already noticed this semester I kind of toned down my stress level. Especially after the fact, that if you got a bad grade and it already happened, there's not really anything you can change about it. So there is no reason to affect your mood after that. So I kind of try to move on and forget about it. (William, Interview)

The Students used expressions such as “break from other stuff”, “refugee”, “forget about the problems”, “balance”, “time to slow down”, and “peaceful” to describe the class. It was obvious that the physical environment of Japan House (separated from the rest of the campus and surrounded by quiet tea garden), and the atmosphere of class (quiet and slow pace of tea ceremony) created a contrast to what the students experienced in their daily routine. I felt that the students were appreciative of being given the opportunity to slow down and reflect, as well as of having their stressful collage lives recognized by their empathetic instructor.

I thought that it was a bit of an irony that the students considered the class as a stress reliever, because this perspective highlights the instrumental value, which was somewhat contrasted to one of the concepts of *chado* they learned – *Muga* (Without self/ego). It seemed that traditional Japanese tea ceremony was adapted to the lives of American college students.

#### **4.2.2 Self-Discipline**

Julie came across as a well-organized instructor. She wore *kimono* for every class, unless no tea ceremony was planned, such as midterm exam or student’s presentation day. Not only during the tea ceremony but also during the lecture and discussion session, she sat up straight, not touching the back of the chair. This was because the *obi* (wide belt to secure the *kimono*) could be flattened and out-of-shape if she leaned her back on the chair. Since I am used to the instructors who casually wear jeans and perch on the table during the class, I thought her extremely formal attire and upright demeanor were important elements to set the tone of the class.

Julie: Did you all have a chance to look at it? What does 8 mat’s scroll say?

Students: Dust off.

Julie: What does that mean?

Student A: Clearing mind.

Julie: Dust off. Let go of all kind of extraneous thoughts you have. It also relates to another scroll we have, “Essentially not one thing exists”. The same idea. It doesn’t mean that nothing is around and nothing is alive. But the idea is that... in your mind, nothing has to exist in there. You need to clear off, so you can be focused on what you need to be focused on. So for instance, in tearooms it will be about tea, but in your own life you need to think about that. When you are just about to be ready to take an exam, it doesn’t mean dust off all you’ve learned, but dust off everything extraneous, so that all your energy can go towards that one exam, all energy can go for that one project, one report. And just focus on that. I hope that’s something you all can try to do. It is a matter of discipline. It is disciplining your mind to do that. And it is not easy. It’s not easy at all in fact. But I think if you really say, ok, and really honestly try, then you will be amazed how much more you can accomplish when you are only focused on one thing. And just try to do that on a daily basis. So I want you to think about that statement, and hopefully use that when you enter into the midterm exams and all of that in this semester. Just dust off and you can kind of feel little bit free for the moment so you can focus on one thing. (Transcription, Class 9)

The day that I appreciated the most was when it was during the midterm and she put up some of the scriptures talking about “Be willing to face death in order to recognize life”. When we talked about that, our instructor was talking about thinking about what you are willing to do in order to achieve something. And that really struck me because I worked so hard in school and I put everything into school and the fact that she recognizes that we do work hard really meant something to me. Because I feel like a lot of instructors don’t realize what we put ourselves through as students. So when she was saying that it really made me think that anything I achieved has more value because of the sacrifices that I made to get that achievement although I was at work and all the fun things I didn’t do to achieve those grades and anything like that. That’s what made it worthwhile and so when she was speaking like that, it really struck me. I really think hard work and that’s the only way you get something that really matters. So that was my favorite day of the class. (Rachel, Interview)

The way to make a bowl of delicious tea is a discipline that both the host and guests should follow. This discipline defines every detail, from the

clothes, the decoration of the tearoom to the tea itself. (Maya, Weekly response on what is *chado*)

Shuko also emphasized the practice of tea as a way of working towards knowledge of one's self. This is an interesting aspect of tea: it is very much a process of self-discipline and growth, although it is always done with and for others. This speaks to the paradox of self-consciousness and selflessness that characterizes the way we practice tea. (Rachel, report on Japanese tea masters)

*Chado* is not simply an art form or a practice; it is a lifestyle. The practice of *chado* requires discipline. (Kayla, Invitation assignment)

The students used “sacrifice”, “focus”, “commitment”, “dedication”, “work ethics”, as well as “discipline” to describe the mindset that *chado* taught them. The students understood that it took much time, effort, and dedication to conduct the proper tea ceremony. And the instructor encouraged the students to apply the concept of self-discipline to their daily lives to achieve success.

#### **4.2.3 Awareness**

Parkes (1995) explained that “One of the most quintessential expressions of Japanese culture is the tea ceremony... and the practice of drinking tea appears to have established itself first of all in the Buddhist seminaries and schools. The green tea that is still the staple in Japan is a vitalizing beverage that helps keep one alert during meditation—and in life in general.” The students elaborated their interpretations of awareness that they learned through *chado* in the reports and weekly responses on the class blog. Jonah wrote about the awareness and appreciation of fleeting moments and their importance in our lives.

“*Ichigo, Ichi e*”, “Impermanence of all things” and “reminiscence” are very connected. Particularly as we near the end of fall and the beginning of winter, the world around us starts to sleep. The weather is growing colder and many environments harsher. It is important to be aware of the impermanence of all things so that we may be more conscious of the

poignant moments that happen to us. For some creatures, this will be their last winter – this isn't a bad thing, per se, but it is a fact of life and something to be aware of so that we may better appreciate what has happened up to that point. Remembering those moments (*Ichigo, Ichigoe*), reminiscing about them, can help us grow as we reflect and contemplate our own lives and the life of the world around us. This coming winter too, although harsher and in some ways less favored than the warmer months, is something to be cherished and valued – something to remember. The leaves have turned and are falling now, yet, in a few weeks they'll be gone. Reminisce on those moments, remember their ephemerality, and realize their significance as the transitions continue. (Jonah, weekly response on "Reminiscence" and "Impermanence of all things")

The guests of the tea ceremony desensitize their senses. Doing so, they allow for the stimulation of their sight and hearing from the art and subtle noises. And above all, the tea itself invokes strong sensations of enchanting smell and brilliant taste. Though *chado* may seem to have many complexities in its execution and application to life, it is ultimately based on the simple act of one serving, with a full heart, another a delicious cup of tea. (Aaron, report on the way of tea)

Many of us consider having tea to be a generally mundane task, not unlike many of our other daily activities that we do routinely and mindlessly. In our fast-paced lives, it is easy to overlook that the small, seemingly insignificant things that make up our everyday life do, in fact, define us. We spend most of our time doing routine things, and our habits shape our lives and our character. The way of tea is a spiritual and mental ritual that asks us to be thoughtful in even the most basic tasks, out of respect for others (those with us and the traditions of those before us) and ourselves. The thoughtfulness and consideration with which we go about our everyday activities is important, and *chado* calls upon us to realize this. The way of tea as simple as making and serving a bowl of tea, but it calls for harmony between spiritual, mental and physical self-awareness. *Chado* involves simultaneous self-reflection and selflessness – an interesting dichotomy that reflects the dynamics of life in general. (Rachel, report on the way of tea)

All too often in our daily lives we become swept up in all manner of things, work, troubles, worries. We pass the world by and become distanced from ourselves and those around us. *Chado* seeks to close this distance. We learn to have a greater sensitivity and appreciation for the ephemeral world around us, be it the sensation of a brief gust of wind or the change of seasons. This sensitivity teaches us awareness. Whether we are guest, host, or onlooker, it is about being aware of ourselves and our actions as we share a bowl of tea. It is a return to a very basic, human action, the sharing of a drink, tea. The way of tea is a way for people to



show respect for one another, experience harmony, purity and tranquility, and, above all, to coexist as human beings within that moment. (Jonah, report on the way of tea)

Julie once said that she would consider her class a success if the students left the class with meaningful lessons of life and applied them to their own lives, even if they did not remember the procedure of the tea ceremony. She added that in the end, this class was not about just tea, but about life – how to live a life in a meaningful way.

#### **4.3 Way of Art Education**

This class is categorized as an art class in the university's course catalogue. However, it does not fit nicely into any of the other conventional classes in the art program, such as painting, drawing, design, sculpture, and photography. When I asked the students if they consider this class an art class, their responses were “absolutely”. No one told me otherwise. I was a bit surprised by their responses, since I assumed that non-art students would have a very narrow view of what art is. The students' responses gave me an assurance and made me feel hopeful of finding a link between *chado* and the field of art education. Also Jonah, one of art students, shared the changes he experienced in his art making, which was influenced by *chado* class.

I am a kind of person that when I start doing, I then I just do it whole heartily and often disregard my physical health. So I work so hard and make myself sick. But I will do it enthusiastically. And this class helped me learn to take a step back and to breathe a little bit and do things that are relaxing, which I had trouble with before. It's giving me new sensitivity towards materials and my art process too, which I think it's harder to access in all the other art courses. Even they tell you to have sensitivity, often you don't respect the material and they manipulate it rather than acknowledge it for what it is. But *chado* tends to value what they are more. (Jonah, Interview)

It was interesting to see Jonah's artworks – before and after he was influenced by *chado*. Frankly speaking, I probably could had a hard time distinguishing which one is

“before” and with one is “after” without his interpretations. However, I was convinced that his art making process became more sensitive and reflective. It was interesting to hear him using the metaphor of “respond to the materials and listen to what they want to do”.

I tended to like to make pieces that are complicated with lots of small parts, and before... I would try to hammer out the entire concept and write it up entirely before executing a piece. But now I sort of respond to the materials more, and listen to what they want to do, if that makes sense. I guess it is more like calligraphy in that sense. So it's more reactionary rather than manipulative. I do mostly painting jobs, I mostly do large-scale portraits that are painted and inked and pencil. I used to do a lot of figure drawings too, which was usually nude and big. I had a teacher last fall who drove us to do so much art. We were doing forty to fifty hours of drawing outside of the class. My hands hurt... and it's very much of physical execution of the paint, as supposed to... I feel like my approaches have been different. I feel like my mark making was a bit more abrasive before, and now it's little less abrasive and more sensitive. (Jonah, Interview)

#### **4.3.1 Learning by Doing**

When I asked the students how they would describe the class, they used “hands-on”, “interactive”, and “rich experience” to explain the “doing” aspect of *chado* class. There were many unique aspects in this class and one of them was learning by doing. In almost every class, students were involved in different styles of tea ceremonies. Students took turns to whisk tea in the kitchen and to serve bowls of tea to fellow students. They also participated in making *wagashi* (sweets), practicing *chabana* (tea flower), and preparing and eating *kaiseki* (multi-course dinner).

This class is definitely a lot more unique compared to any other classes I have taken. The learning style is very interactive in a sense that we learn about tea by having tea. I think it is really cool. (Aaron, Interview)

In addition to the kinesthetic experience of learning tea ceremony, the students were learning the concept of *ma* (negative space) by creating flower arrangements, and learning *haiku* (short form of poetry) by writing their own.

Grace shared her experience of working on the flower arrangement on the class blog. She admitted that it was difficult for her to do it at first in class, but it seemed that her second attempt for an assignment was successful and she enjoyed creating the arrangement. She not only applied the concept of negative space by using the natural direction of the branch as she learned in class, but also added meaning with the color of her arrangement.

I had an extremely hard time to not let my perfectionism seep into my flower arrangement in class today and I was almost dreading to hear this assignment. But my heart was softened when I saw flowers of magenta and purple sitting amicably by the driveway of a friend's place. So I had to begin my assignment right away. As I was picking, I thought I needed to avoid what happened in class today and simply think about how each branch/strand would like to stand and what direction they would fall once I put them into my vase instead of being frustrated over not being able to bend the nature of those plants. I also thought about the color scheme and the representation of the ushering of fall so I added a weed. The watery purple flower is my main flower, with the magenta being the accent and the eye-catcher that slowly draws attention in to my last blossoming purple flower. I rather enjoyed this assignment after all. I put my vase on top of a bar stool that occupies a corner of my dining room right beside the dining table. (Grace, weekly response on *chabana* assignment)

#### **4.3.2 Master and Disciples**

According to Anderson (1991), the teacher-student bond lies at the heart of *chado*. She added that in traditional tea group in Japan, if the student can no longer study with the original teacher (due to a move, for example), the student must ask permission of her teacher to study with another instructor. Then the two teachers will formally greet each

other in person or by letter and pass the responsibility for the student's instruction between them. This illustrates how important the teacher's role in *chado* education.

Julie's class definitely had a different context from a traditional tea school but there were aspects of her class where I saw traces of the tradition of hierarchical relationship between the teacher and the student. Grace expressed a little bit of a complaint on the fact that only Jonah was called on to participate in preparing tea, and no one else was invited to prepare tea (which was not totally true, since I saw that a few other students were invited, even though it was on rare occasion). And she also wanted to see a student being a host of the tea ceremony. She felt that it would be a good way for the students to interact with each other and also to learn how to conduct the ceremony. This was an interesting suggestion, because the students always watched Julie prepare and serve tea, but were never taught how to be a host of tea ceremony.

I wish we had two or three people, before having tea during the class, to prepare. The host always has been the teacher. And I don't know if she trusts us enough to handle it, but it will be fine if groups of students prepare tea for the rest of the class. And one student out of the group will be the host. And that would be a good learning experience and teacher would actually critique on the side such as you should do this or shouldn't do this. That will be interesting and those students will have a good time figuring out what they should do or not do and just discussing what the teachers told them to do. (Grace, Interview)

The role of the teacher with knowledge, wisdom and expertise and the role of the students who must follow and learn from the teacher could also be found in studio art classes. This long-established tradition does not apply to the contemporary classroom as much as it used to, because of the acknowledgement and encouragement of the students' individuality and creativity. However, I think it is worth noting that in this *chado* class the teacher, master of tea, was seen as a good example to her students. The students'

feedback on her teaching was anything but negative, and they were very respectful when they communicated with her. The students described the teacher as “prepared, poised, and calm instructor”.

I have respect for Kawai sensei and Julie conveying their thoughts properly to the class and explain in appropriate wording what Japanese tea ceremony, aesthetics, and principles are about. I found it is very hard. Even when I was trying to practice... I guess it takes more experience. (Andrew, Interview)

#### **4.3.3 Student's Way**

Most students in *chado* class were non-art students, and they were used to the kind of classes where the students' opinions or their individual thought processes were not highly appreciated. Tea ceremony itself certainly did not provide the students with freedom to be creative. Also it was not flexible enough to be tailored to meet the students' needs. However, the meanings or philosophies of *chado* provoked individual student's reflection and encouraged them to apply what they had learned to their own lives.

This class is unique because it is asking me about my way of thinking, and nothing is concrete. Most of the classes I am in, there is only one answer to the question. It doesn't inspire me in terms of creativity. Sometimes it becomes frustrating because you might work really hard, and still get the wrong answer. But in this class, if you work really hard, then you always get something out of it. There's no right or wrong, which I really like. The approach of this class is that everyone can get something out of it. For example, if you write a *haiku*, someone could read it, and one person can understand in this way, and another person can understand in a different way. And that's why I really like this class. (Kayla, Interview)

A lot of assignments get you to think about yourself from the inside, whereas I haven't taken any classes like that. A lot about the blogs are about the scrolls and ask you to think about how that relates to your life. Even when we were learning about Buddhism, it wasn't just like here is the Four Noble Truths and Eightfold Path, She asked us to think about what these things mean as supposed to just read from the text. (William, Interview)

I felt like the way of tea, there was freedom to create and be yourself and whatever you want to be, in contrast to other classes that are very academic, text-oriented, test, exam, test, exam. (Grace, Interview)

I didn't just learn the stuff. I learned the different way of thinking about things. And that's why I came to the college and so I'm glad that I've got that experience. (Rachel, Interview)

As the instructor emphasized, this class was not about learning the procedures of tea ceremony, but it was about the way of life, and I would add to that it was about the students' way of life. The students were the very much of the core of this experience of learning through performative metaphor, and I also felt that I was a participant of this metaphorical performance. A bowl of tea was a humble start of our journey to learn the meanings of way of tea, way of life and way of art education.

#### **4.4 Coda**

At the end of his invitation to the tea ceremony, William encouraged his guests to explore the unknown:

As a college student, we will only be here for several years, and after that, these opportunities may be gone. Take advantage of everything there is to do out there, even if it is something you have never tried but are simply curious about. (William, Invitation assignment)

I had my last tea in the kitchen. The smoke came out from the boiling water. The water filled the bowl, and the powder tea dissolved in the hot water. The tea was whisked and the bowl was placed in front of me. My fingers felt the warmth, and the soft green froth slowly disappeared from the bowl. I said thank you and good bye to Julie, Andrew, and Yumiko *san*. I put on my shoes, and pushed the glass door. The cold wind touched my face. The outside air was much colder. It was getting near the end of fall, and the trees in the tea garden had lost their leaves. I felt inexplicable sadness. I walked away

from Japan House then I stopped and looked back. The wooden panel was hanging at the glass door. It said, “open”.

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## Appendix A

### Japanese Terminology

*Anko* (Red bean paste)  
*Biwa* (Musical instrument: Short-necked fretted lute)  
*Cha* (Tea)  
*Chabana* (Tea flower, or art of preparing flowers for tea gatherings)  
*Chado* (The way of tea)  
*Chaji* (Formal tea gathering)  
*Chaki* (Tea equipment or more specifically it can be used to identify any kind of tea container)  
*Chakin* (The white linen cloth used for wiping the tea bowl at a tea gathering)  
*Chakinshibori* (Sweet that is made by placing dough in a *chakin* and twisting the top)  
*Chasen* (The bamboo whisk used to whip tea)  
*Chashaku* (The scoop used to remove powdered tea from the tea container)  
*Chashitsu* (Tearoom)  
*Chatsu* (Fried green tea bun with red bean paste)  
*Do* (The way)  
*Dorayaki* (Red bean pancake)  
*Fuku* (Happiness)  
*Furo Usucha* (Summer style light tea)  
*Haiku* (Short form of poetry)  
*Hana* (Flower)  
*Higashi* (Dry type of *wagashi*)  
*Hishaku* (The bamboo water dipper used to move water between the kettle, the cold water container, and the tea bowl or used for *tsukubai*)  
*Ho ge jaku* (Throw away)  
*Ichigo Ichie* (One time one meeting or One life one opportunity)  
*Ikasu* (To give life to)  
*Ikebana* (Living flowers: The art of flower arrangement)  
*Irekodate* (Nested tea bowl style tea)  
*Jaku* (Tranquility)  
*Kabuki* (Theater art)  
*Kai* (Reminiscence)  
*Kaiseki* (Multi-course meal)  
*Kama* (The kettle used to boil water for tea)  
*Kei* (Respect)  
*Kensui* (The waste water container)  
*Kimono* (The Japanese traditional dress: loose, wrapped garment worn by both men and women and it is always secured with an *obi*)  
*Kinin Usucha* (Honored guest light tea)  
*Koicha* (Heavy tea)  
*Kokoro* (One's true spiritual self or mind, heart and spirit)  
*Komugi Manjyu* (Steamed cake with red bean)  
*Kurimanjyu* (Baked bun with chestnut paste)

*Ma* (Negative or empty space)  
*Matcha* (Powdered green tea)  
*Mizuyokan* (Moist bean sweet with agar agar)  
*Mochi* (Steamed sweet moist rice cake)  
*Monaka* (Crisp wafer with bean filling)  
*Mu* (Nothingness)  
*Muga* (Without self/ego)  
*Natsume* (Tea caddy)  
*Nerikiri* (Form mold sweets with lima beans)  
*Nijiriguchi* (The small, crawl-in entrance to the tearoom)  
*Obi* (The belt worn over *kimono* by both men and women)  
*Obijime* (The thin cord tied over the top of *obi* by women)  
*Obon Demai* (Tray style tea)  
*Ohagi* (Sweet sticky rice with *anko*)  
*Origami* (Paper folding craft)  
*Ro Usucha* (Winter style light tea)  
*Roji* (Dewy path: The path to the tearoom)  
*Ryurei* (Table style tea)  
*San* (The title of respect typically used between equals of any age)  
*Sei* (Purity)  
*Sei Jaku* (Total tranquility)  
*Sensei* (Teacher: This term of address is used throughout Japanese culture. It implies deep respect.)  
*Shin-Gyo-So* (Formal, semi-formal, informal)  
*Shinto* (Japanese religious base)  
*Shodo* (The art of calligraphy)  
*Shogyo mujyo* (Impermanence of all things)  
*Tana Usucha* (Shelf style light tea)  
*Tatami* (Very thick straw mats about six by three feet in size with edges bound in cloth. It is the standard measure in Japanese architecture)  
*Tokonoma* (The alcove in tearoom where a scroll, flowers, or other appropriate objects may be displayed.)  
*Tsukimi* (Moon-viewing)  
*Tsukubai* (Water basin)  
*Unohana Chabako* (Box style tea)  
*Wa* (Harmony)  
*Wagashi* (Sweets)  
*Wagen Aigo* (Gentle face, loving words)  
*Wasanbon* (Sugar candy)